NORTHERN JUNKET

vol. 7
no. 10

25¢

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Card Of Thanks

Instead of the usual editorial this issue, I want to use this page to thank everyone who had a part in the 20th Anniversary Party given me at the Boston, Y.W.C.A. last February 5th. It was a heart-warming event and it will live in my memory forever. To the scores and scores of people attending and to all who contributed toward the gifts - thanks. To Mary Gillette, Charley Baldwin, T.Y. Tanabe, who wrote letters, it was so thoughtful of you to do so. To John & Alice Lentz, Raphael Spring & the Fresno Frolikers, Duke Miller, Rod & Verona Linnell, and Dick McGuire who took the time to send telegrams, how kind of you to think of us when you were so many miles away. To Dick & Beth Best, Walter Lob, Arthur Quinlan, John Ward, Jack O'Connor, Dave Fuller, Bob McQuillen and Marianne Taylor who con tributed their musical talents and "sat in" with Cy Kano, Ed Koenig and Hayden Swett, you truly made the music sound like a "Square Dance Symphony. To Bob Treyz Bob Bennett, Arthur Tufts and Bill Tolman, thanks so very much for calling some of the dances so that I might dance with the gang. And to every member of the committee, I have not the words to express my gratitude for the hours you must surely have spent in the planning of it. Thank you is such an inadequate expression when one's heart is filled with appreciation. I know of no others. Thank you so very, very much.

Ralph

P.S. And how could I forget to thank Ed Moody for all of his delightful caricatures which added so much to the decorations. Thanks Ed, I loved them!

"Smoothies"

Florida Style

by MARIE ARMSTRONG

In the fall of 1961, Don Armstrong, of Florida, and for many years a touring caller of national and international reputation, decided it was time to draw the line between dancing and gymnastics and made the following proposal to a selected roster of dancers he had taught or called to over a number of years, many of whom he had not seen dancing recently. This is, in effect, what he wrote to them:

"I am not on a crusade. I have neither the desire nor the time to try to force my ideas on areas or on callers, but if you as individuals are interested in a program of smooth dancing, I have something to offer you. Let me make it plain that I will not even expose you to the new "basics"; there are plenty of places where you can dance them, but the SMOOTHIES will be limited to those figures that have been proved to be comfortable, enjoyable, and can be called without a walk-through. The program that I propose will include rounds, both for the square dancer and the round dancer, lots of mixers, and contras. And it is understood that I am the caller, and the program is entirely my decision; there will be no program committee dictating the level of the content....."

This was a bold step to make in an area where there is so much rivalry for dancers and most callers are trying to beat the next one to a new figure, but

Don and Marie took this stand, and it proved to be a successful move. In addition to offering a smooth dancing program, they attacked another area where friction often develops, and abolished officers, committees, hostess lists, etc. and took care of everything themselves. Marie provides refreshments every evening, using her background of folk dancing, travel, and camp work to employ different themes and decorations.

Digressing still more from the normal club set-up, the Armstrongs limited the membership, issued invitations only to those people whom they thought might appreciate such a program, and collected the dues for the entire season in advance. All memberships include refreshments each evening, and a guest ticket for one couple during the season. The SMOOTHIES was filled on the first invitation in 1961, and many of the members were people who had almost completely quit dancing and welcomed the chance to get back into the activity. Ninety-six percent of the original club registered again in March, 1962, for the 62-63 season and the quota was filled from the waiting list. The Armstrongs expect to continue the SMOOTHIES for next season, and again anticipate a membership to the maximum of their hall. It goes without saying that the success of their program is due to the fact that the Armstrongs live up to their slogan "FUN is our most important product."

DANCING AND PHYSICAL FITNESS

by HARRIETTE LAPP

(Third of a series)

The late Henry Ford is said to have once remarked that "Out of the shock of opinions an idea is born". What prompted such a remark is not recalled. With all the hue and cry today of Physical Fitness, it is to be hoped, in like manner, that a group of thinking teachers will come up with some well integrated, flexible and ever progressing programs, for girls and women, from the Kindergarten on upwards; and that these programs will be taught by trained and intelligent physical education teachers who can understand the individual and group needs, the capacities and levels of each. In the beginning, and in each following stage, the main emphasis should be on rhythm and movement, rhythmical movement and dancing. We could learn much from the recent tour of 12 young Finnish women (in the U.S.) who showed that gymnastics do have the grace and beauty of dancing. Some begin their exercises at 3 years

and continue until they are 80. They lay no claim to fame other than they are of the 20 percent of the female population of Finland who are members of the Finnish women's Physical Education Association practicing once a week for 50 minutes, and they state simply their slogan is "Keep Fit!"

All of this sounds like Utopia, and indeed it is, and indeed it is a difficult order but not a hopeless one. Remember that Physical Fitness is not something to be worn a few times, donned solely on special occasions, like a lovely evening gown, only to be discarded when it goes out of fashion. Rather is Physical Fitness a garment to be worn for a life time with ever increasing care and respect.

If such programs can be adhered to in finland then they can be here, and there will be no necessity to pilot a girl through the hazards of becoming a spectator, of sitting and watching others perform - she'll always be an out and out participator - a well balanced individual, physically, mentally, emotionally and socially. It takes will power and determination to do this, but it is worth it. Through her own continued efforts she will find herself, able to do her daily tasks with health, energy and efficiency, with some reserve strength still within her for whatever exigencies may occur.

Presuming that the foregoing programs have been effectually adhered to, that Utopia has been fully realized - has become a part of the girl, and she has now reached the college level. She will thus be enabled to select and persue a harder and ever increasingly interesting Physical Education program. Here, dancing is an all important subkect with many fields of it to choose from. Presume that the girl, some time during these four college years elects to take square, contra, folk dancing, and the graceful lancers - she will thereby put herself into a position for further development and pleasure that can only be increased with the years.

Lastly, if the girl is fortunate and finds herself under such a caller as Ralph, she will begin to feel herself as part of that group - belonging to it; and should she continue then, maybe, one evening she would see Ralph quietly lay his microphone by and just watch, beaming - like the famous cat that swallowed the equally famous canary, while the fiddlers fiddle, the dancers dance on and on, carried by their inner rhythm and the knowledge and confidence given them that they can do it. Such moments do not come too often in a lifetime, and it may take a lifetime to attain such fleeting moments of satisfaction and delight, but - the girl has reached the heights - Physical Fitness in its true embodiment.

(Editor's note: Harriette Iapp is in the Physical Education Department of Agnes Scott College, Decatur, Ga.)

The 10th Annual New England Intercollegiate Folk Festival will be held at the University of Massachusetts, Saturday, March 9th, 1:30 to 12:00 pm Afternoon: 1:30 to 5:00 pm. Exhibitions of folk & Square Dancing by Visiting College Groups. The Evening Performance: 8:00 to 12:00 pm, with Dick Leger calling. This dance is open to the public. Student Union Building, U. of Mass. Amherst.

LETS BE SQUARE DANCE NAME DROPPERS

by BART HAIGH

Even though square dancing has been called such a democratic pastime, with people from various races, religions, economic levels taking part in it, just for the fun of it, let's do some square dance name dropping, place dropping (smart hotels, etc), because, according to Vance Packard in "The Status Seekers", "Everybody's doing it." Any movies, Broadway shows, state performances will be included, because that seems to give glamor to square dancing, so here goes.

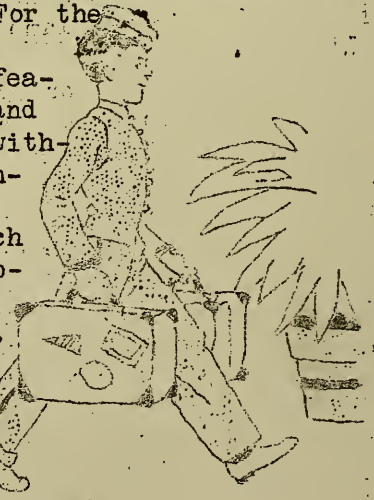
For my first bit of name dropping, I will take a look at articles that have appeared in National Magazines, and quote the name dropping, and place dropping they have done. Starting with the last Nationally known magazine that to my knowledge has written up square dancing, TRUE LOVE MAGAZINE, June, 1962, "The Square That's Never A Cube", by Jules Archer. "For instance Piute Pete, President of the New York city Square Dance Callers Association, has even supervised a square dance in a nudist colony. (He's discreetly silent about whether he discarded his hayseed costume for the occasion). And he has called for such celebrities as Irving Berlin, Ed Wynn, Henry Ford, Jr., Milton Berle, Nancy Walker, and Joe E. Lewis. Another enthusiastic SD fan is Supreme Court Justice William O.

Douglas."

From July, 1941, American Mercury, Lewis T. Nordyke's "Comeback for Country Dances"..."A square dance is in progress at the Country Club....At home you can hear the calls and music on the radio. What's more, they were a sensation this year at Vassar, Bryn Mawr and Smith, and at the big proms of Eastern Men's colleges." Ibid....."No flash fad, the nationwide revival of the SD came about gradually. Henry Ford and other antequarians began collecting dances, tunes and calls".

From September 1950 "Nation's Business", "The Turkey's in the Straw Again", by Joseph Stocker....."It's homely, rhythmic appeal has caught on from Hollywood to Broadway and at most points in between. Thousands turned out recently for festivals in Chicago and Houston. The pleasing craze was the piece de resistance at the inaugural ball for the Governor of Texas. The smart Flamingo Hotel at Miami Beach hires a professional caller from Vermont to divert its winter patrons. Comes summer, he works at New Hampshire's swank Manchester-by-the-Sea."

From November, 1951 "American Magazine" in an article by Fred Waring called "Swing Your Partner", speaking of square dancing....."For the past two years it has been a feature on my television shows, and if I let several weeks go by without putting on some square dancers there is a flood of letters."...."in swank Miami Beach hotels"..."And not a few celebrities have fallen under the spell of Pop Goes the Weasel", "Cotton-Eyed Joe", and "Swing the Guy Who Stole the Sheep." Herbert Hoover, Helen Hayes, Lowell Thomas, Eleanor Roosevelt, Lucille Ball, Chinese



Ambassador Wellington Koo, and Bob Hope are all enthusiastic "Squares"....."

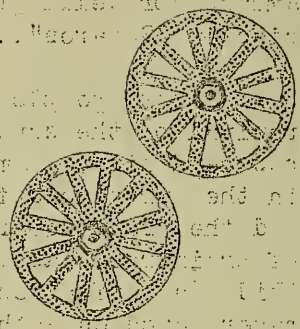
"Most people in this country credit the current revival of the square dance to Henry Ford. Wishing to rescue a bit of Americana which had been languishing in the provinces for almost a century, Mr. Ford engaged the great square dance authority Benjaman Lovett, of Braintree, Mass., to go to Dearborn and spend...etc" ibid. "and if a recent party given by the famous dress maker, Jacques Fath, at his chateau near Paris is any indication of a trend, it may soon be back in Europe again."

From December, 1959 "Today's Health", in an article called, "Everybody's Square Dancing" by James C.C. Coniff....."Bing Crosby, Ronald Coleman, and other Hollywood Stars became successful callers on and off the screen. Lowell Thomas, who went for it in a big way, still square dances whenever he has a chance. At one time, back around 1940, there was a weekly square dance night at the Rainbow Room of the Waldorf-Astoria in New York City.....More recently, the musical Oklahoma! restured square dancing prominently, as did the movie "Duel in the Sun". Agnes de Mille had a square dance ballet in her production Rodeo, and only last year New York's City Center put on an entire performance of square dances in ballet form."

From "Collier's", September 13, 1952, "Now Everybody Likes Mountain Music" by Bill Stapleton and Peter Kalischer, speaking of the State Dept. promoted square dancing in Japan, "Their most distinguished visitor is a member of the Imperial family, Prince Mikasa, the 38 year old brother of Emperor Hirohito. The Prince likes to "Call the Squares". The Prince has taken to square dancing with a will. He flusters protocol-conscious officials by showing up at hoedowns all over Japan and occasionally calling the squares himself."

Part 2 will appear shortly. Why don't you write Bart and tell him of other famous people who like square dancing.

SPOKES FROM THE WAGON WHEEL



by THAD BYRNE

For a number of years now, we have proudly displayed on the mantlepiece of the large Wagon Wheel fireplace, framed pictures of some of America's outstanding square dance callers. One is of the late Lloyd ("Pappy") Shaw, known and loved by every square dancer of his generation. Another is of the famous Ed Durlacher, and on his picture he inscribed "To Thad and Caryll and All the Wagon Wheelers - Keep 'Em Swingin'!" Next to it is Herb Greggerson, of El Paso fame, and next to Herb's portrait is a group picture of Floyd Woodhull of New York state, and his pioneer square dance orchestra (Woodhull's Greater Old Tyme Masters - Victor Recording Artists"), and on the picture Floyd inscribed "To My Buddie, Thad Byrne, and His Wagon Wheelers."

"Pappy" Shaw visited the Wagon Wheel several times, as did Herb Greggerson, who put on a dance for us out there. I well remember the first time "Pappy" strode into the old hall. He made a thorough study of the numerous signs and wall decorations, and seemed especially intrigued by the system of "attendance cards" posted all along the west wall. After about 10 minutes of examining cards, "Pappy" came over to me, threw his head back in his own inimitable way and said, "That's the most complete record of square dancing I've ever seen." Naturally, I felt complimented.

Sometimes I am asked, "Just how do you happen to

have the autographed pictures of these 'big shots' in the square dance world? The answer is simple. They all were members of a small organization, but nationwide in scope, named "The Round Robin Callers." The RRC was founded in 1947 by Ed Durlacher and Lloyd Shaw and had exactly 11 members during its brief career of six years.

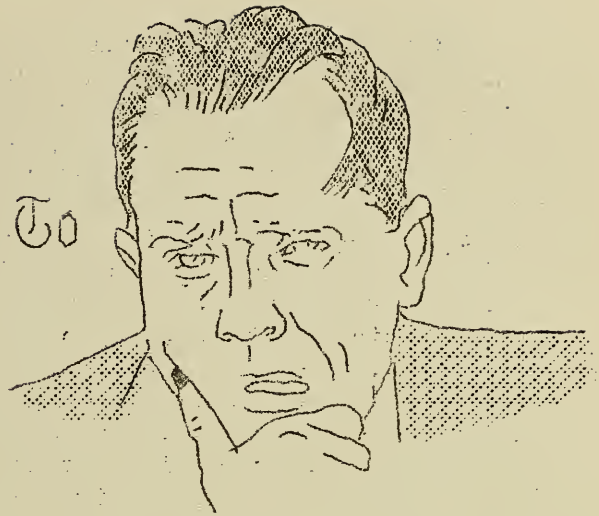
The membership list was as follows: Lloyd Shaw, Colorado Springs, Colo.; Grace Ryan, Central State Teachers Col., Mt. Pleasant, Mich.; Floyd Woodhull, El mira, N.Y.; Ralph Page, Keene, New Hampshire.; Lawrence Loy, University of Mass., Amherst, Mass.; Benjaman Lovett, Braintree, Mass.; Al Brundage, Stepney, Conn.; Ed Durlacher, Freeport, L.I. N.Y.; Bascom Lamar Lunsford, South Turkey Creek, Leicester, N.C.: Herb Greggerson, El Paso, Texas,; and Thad Byrne, Spokane, Wash.

All were nationally known figures at that time, either as callers, authors, or as recording artists. (With one notable exception, of course! I never did exactly know how I came to be included in this list of "intellectual giants" of the square dance field, but I concluded, in after years, that they needed a "representative" in the Pacific Northwest. I also acted as unofficial secretary of the group - we had no officers - and also was called upon, on several occasions, to act as arbiter between some of the strong minds and personalities in our little circle.)

Right after the war, there was a great dearth of usable material, and available records, (believe it or not!) in our chosen field, and I think the RRC served a very useful and valuable purpose in circulating to the various sections of the U.S. the material that was available. The RRC method of operation was simple: each member would write a fairly long letter, telling of the status of square dancing in his own area, and including any new material he had to offer. Thus, each "Packet" on its "round", would contain 11 letters. After reading the current letters from the other 10 members, the recipient would take out his old letter, insert his new one, and mail the packet to the next name on the mailing list, notifying me by post card (a penny post card in those days!) that he had done so. If a member kept the packet longer than the allotted 10 days, it was my duty to "prod" him! Also, I would put into mimeographed form any new material valuable enough to do so, and send copies to each member. We all contributed our fair share toward the postage and mimeographing costs, which was our only expense.

As I look back on those happy, busy days, I think it was a very worth while experience, and a splendid idea. I still have all the files and materials in my office, and I have had a lot of nostalgic pleasure in going back through them, these past two hours (New Year's Day, by the way!) That's the story of the Round Robin Callers. Anyone want to start it up again? How about you, Bob Osgood? (Bob is now the "prime mover" in the present-day success of square dancing, just as Lloyd Shaw and Ed Durlacher and Herb Greggerson were ten years ago. I well remember when Bob was an effervescent and valued member of one of Pat Norris' annual "Show Boat Square Dance Cruises!")

A Call To Reason



Editor's Note: This is another article in the series being written by H.D. Douglas, of Edward's Record Service.

A square dance caller is the recognized leader of the square dance movement in his community. By his actions and his attitudes, square dancing can either flourish and become a great community endeavor or it can die and its erstwhile dancers can go back to their television and Dr. Casey. Within his grasp lies the power to make or break square dancing.

For a number of years we have witnessed square dancing on the upswing around the country. Square dance classes by the thousands have added more danders to our ranks. Then suddenly we stopped growing, our classes do not fill up anymore, and our dancers are leaving us.

This series of articles is designed to point out the reason for the back-to-the-armchair trend among square dancers. We have hopes that in some small way we can awaken the leaders of the movement by evaluating the pitfalls that plague our favorite pastime.

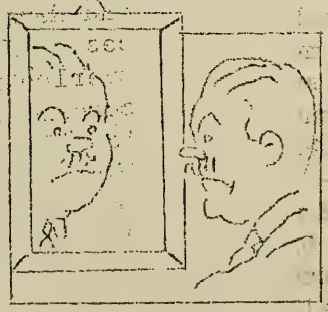
Todays world is a world of tension. Square dancing was meant to relax people and relaxation is a weapon against tension. We are steadily making square dancing itself a tension. Many of our senior citizens who took up square dancing for relaxation and exercise are now dropping out because of the confusion within our ranks. This confusion is caused by too many new basics and too much rat race calling. We are not condemning high level dancing and we believe that high level dancing is fine for clubs that desire this type of dancing, but this kind of dancing should be confined within the limits of the club itself. Callers who call for jamborees, state and local conventions, and guest call for medium level clubs, should realize that all dancers are not high level and that calling high level to the once-in-a-while dancers will confuse them and drive them away from jamborees, and possibly from square dancing itself.

We all have seen the occasion when two or more callers get together and try to outdo each other with their calling of new basics and high level dances. In this competition there are usually no winners and the losers are the dancers. These people have come to have fun. They have paid their admission for this fun, and to stand in the middle of a confused and mixed up square is about as much fun as kissing your own sister. These callers are not calling to the floor; they are calling to their own ego, and may God help the caller whose ego is more important to him than are his dancers.

Have you ever put a tape on your recorder of a dance of three or four years ago and listened to the dances that were being done then? Those were the days

when a beginner could take ten easy lessons and could go out to a club dance and enjoy himself. The dances were beautiful, smooth flowing and relaxed. We built up the square dance movement on this type of dancing. Today, we are tearing down what yesterday we built up with such painstaking effort, so much blood, sweat and tears. The student of today after thirty lessons and a diploma, goes to a club dance and stands all evening in the middle of a confused and bewildered square. It is little wonder that he tears up his diploma and jjumps out of the window.

The old prospector out in the mountains, when asked if he ever got lost, replied, "No, never - but I have been darn badly confused and worried for a week or ten days at a time." Whether he was confused, worried, or lost made little difference in his case. In our case it does make a difference. We have worried and confused our dancers for the last three years and we have lost them in great numbers. Let us return to sane calling habits, keep our dancers, and start to grow again. Callers everywhere should meditate on this situation confronting us, and should realize that sane calling can, and will turn the tide again in our favor. It was Benjaman Franklin who wisely suggested that if we do not hand together we would all hang separately.



TROY, N.H. WEEKEND

NOVEMBER 9 - 12

by ROGER WHYNOT

From Virginia, Nova Scotia, and many places between, lovers of comfortable dancing journey to the Inn at East Hill Farm to partake of a weekend devoted to just such. Rod Linnell, ably backed up by Marianne Taylor and Ralph Page, soon had everyone smiling as they recognized an old favorite Folk Dance, Square or Contra. This grand threesome, combined with host Parker Whitcomb's famous hospitality, guaranteed that we would go away from the weekend asking for more.

The theme seemed to be 'let's do some of the dances we used to enjoy so much'. There was time to catch your breath while doing such dances as Ve David, Korobushka, Maxina, 2 versions of Arkansas Traveler, British Sorrow, 1st & 3rd changes of Atlantic Polka Quadrille, and Rod's Reel - to mention just a few. Also, not to be forgotten was a very danceable set of old-time Plain Quadrilles by Page to a real corker of a tune. We always knew that Rod had a very fine voice, but his rendition of "Sally Goodin" was the finest example we'd heard.

We often hear 'Folk Dancing is for Fun'! and too rarely do we see just that. Here we danced, laughed,

even sang a song or two in a really relaxed atmosphere. Meeting new friends and renewing old friendships was also a highlight. Parker's excellent food certainly enjoyed by all - can't dance when you are hungry! He was making sure that we did dance.

Ralph was supposed to have the first session one rainy morning. When he did not appear for same, Rod took over, and someone, best left unnamed, decided to make up for Ralph's forgetting his alarm clock. Parker, with true New England hospitality, volunteered to provide a rooster. He did, and I bet Ralph hadn't been awakened by a rooster in his bedroom in quite some time. Sure an' he wasn't long in making his appearance!

Your friend and mine, Herb Warren, arrived with his Pontiac in slightly battered condition. His explanation - "woman trouble".

Many visitors attended the evening sessions and were a happy lot, adding much to the general festivities, especially the large contingent of teen-agers from the Friends Meeting School located in near-by Rindge, N.H. A few others remembered were George Hodgson and Barney & Edna Priest.

A more relaxed and able staff would be hard, if not impossible to find. This weekend was worth every one of the 840 miles we drove to attend. Rod and Verona, his very able helpmate, are to be congratulated on such a fine effort. In closing - let's have more of the same, more often.

YEAR END CAMP 1962-63

by MARY McKENNA

Another Year End Camp was launched with a program rich in dance fare. This time in a snow-covered winter wonderland, for that is what Keene became as the Year 1962 closed and the year 1963 opened. While all else came as a result of the concentrated efforts and good planning of Ralph and Ada Page, opening the year with a blizzard was an added dimension which neither Ada nor Ralph counted on.

Aiding and abetting in the four days of merriment were the teachers and leaders - the best in their fields, gifted with know how. You know what I mean if you have square danced to Rod Linnell's unique calling; done lively running sets and participated in play party games with Glenn Bannerman; been through spirited

Hungarian dances with Andor Czompo, whose polished style has a way of stirring rabid enthusiasm for this type of dancing among the men; if you have folk danced with Conny and Marianne Taylor, whose outstanding teaching speaks for itself; and have been guided through contras, mixers and lancers with Ralph Page. All were there in full glory. And keeping a weather eye out for unexpected emergencies was Rich Castner.

Present too, were the unsung genii in the kitchen, turning out scrumptious meals despite inadequate cooking facilities. No one would ever suspect what extensive planning goes into so 'casual' a camp and into making meals so palatible. Though in retrospect one realizes that 'casualness' is a result of planning, experience, and synchronization of effort. Summing things up in a nutshell, the weekend opened with a Belgian-style baked fish supper Friday night, and closed with a Swedish smorgasbord at noon on Tuesday. In between we ate our way through meals originating in Mexico, New England, Poland, France and Spain.

If you arrived early Friday afternoon, this is what you found: the hall a beehive of activity, ladders, paper decorations, and people with rolled up sleeves. Ada and her helpers caught up in a swirl of preparations. Ada, a dynamo of energy in the center of things pushing furniture around. In other words, sort of organized chaos. If you wanted to see a miniature Grand Central Station, you should have visited the big, commodious house which the Pages now call home and where many of the staff bivouaced over the weekend. What a mansion!

What is Year End Camp really like? It is many things rolled into one; bright faces, some new, some old; lively lilting melodies; leaders and teachers all leading and guiding us to better and better ways of getting people into dances they never thought themselves capable of mastering, and dancers, in turn, taking pieces of learning home and planting them somewhere within their own community; it's new sequences brightening repetitious routines, learning as we go; it's a

constant stream of traffic in an atmosphere which exudes vim and vigor; it's being part of a great big carnival, an active segment of a friendly, pulsing, gregarious world; it's more than a good ratio of partners, more than grand costumes at a Cotillion Ball; it's an atmosphere replete in the warmth of friendliness; it's new friendships and old ones renewed; it's people united by a common bond - an interest in dancing and folk lore; it's where the timid rise out of their shells, where the shy and the brave, the slow and the spry, the intorvert and extrovert unite, and are animated by a joyful spirit; it's a big bustling family, everyone doing something; it's a harmonious blend of young and old, each setting his or her own pace, dancing as much or as little as one chooses; it's a climate that rises above its casualties - a smashed thumb, a lost contact lens, frost bite and cars that balked! it's people from various and differing professions, joined in mutual fun; it's where people generate energy as they go and have no need for the artificial stimulous of alcohol; it's where an auction raises funds with the long range view of bringing along new leaders who will open new vistas and spread far and wide this wealth of good spirit which combines the old world and the new; it's the means of getting away from the daily tensions and becoming lost in the infectious swirl of lively dancing and then returning home refreshed, fired with new zest and perspective. . . Need more be said about what keeps people coming to a Year End Camp?

The Devil And The Standing Level

by PAT PENDING

We're deluged with new patterns,
  Don't tell me where they find 'em,
And so - a brand new level
  Came sneaking up behind 'em.

'Twas something automatic,
  An orphan child, unwanted,
That snuck up on our callers
  And makes their patterns haunted.

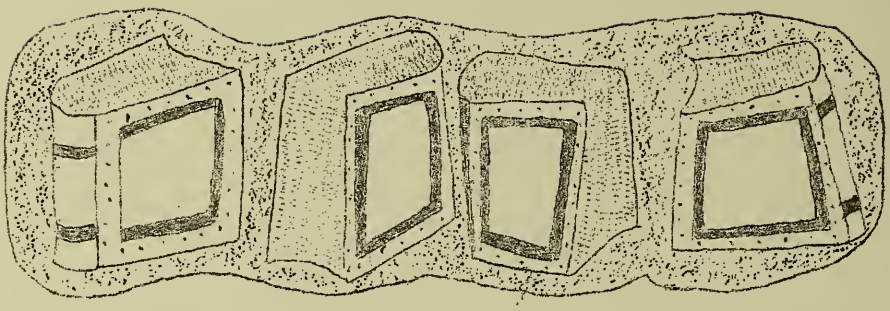
For basics tossed on basics
  In repertoires expanding
Created this new level
  Now known to folks as 'STANDING'.

Who muddles up a sequence
  Cannot get through the gate,
So mill around befuddled,
  Then simply stand and wait.

'Till words blast forth the savvy
  #There's corner - Allemande".
Then off they go, to foul again,
  Then head for home and STAND.

It is a new society,
  Created by the devil,
They're bona fide members
  Of that boring STANDING LEVEL.

(In MID-WEST DANCER)



BOOK REVIEW

INSTANT HASH by Rickey Holden & Lloyd Litman, privately printed, Cleveland, Ohio, 1961, LC #60-15655.

"Unique", "Useful", "Different", "Technical", are all terms that can be applied to this 116 page gem by Holden & Litman. Others will apply less favorable adjectives depending on what they expected, or their patience in studying the book. This reviewer feels that the term "double-take" is a most applicable term, for the book has many true merits which will be discovered only on careful re-reading and study, and which far outweighs its shortcomings. At first glance the text appeard too technical for the average caller and quite difficult to read and digest, and the casual reader will probably set the book back on the counter without giving it serious consideration, or buying it. Don't be fooled! As is stated on the cover, it is "An advanced text on modern square dance figures...", and is not written for the casual reader, but rather for the serious caller or teacher.

Does the book live up to its stated purpose of "....to....simplify hash and (how) to change figures quickly and easily..."? We doubt that it achieves this purpose, although the system expounded will certainly assist in analyzing figures and in recognizing specific "set" positions from which a variety of movements are possible. Only experience can produce a caller who

can give his dancers the exhilerating experience of "instant hash", invented on the spot and smoothly danceable.

If the book does not fully meet this "instant hash" objective, wherein do its values lie? They are manifold and include the following: (1) It presents a geometric system for describing square dance positions which can be learned with a little effort, and which will allow the caller to analyze figures, and recognize certain repetitive situations from which a variety of movements are possible, (2) it provides an excellent series of drill calls, many of which have not otherwise appeared in print, and which offer an interesting challenge at various dancer-ability levels. (3) it includes many "traditional" and "standard" calls, suitable for use by any level caller of - in fact the book makes a strong pitch for using more traditional figures in our modern hash, (4) it includes comprehensive listings of "equivalent" movements, which will allow the caller to change almost any published figure into "basics" that his dancers can under stand, and so that the caller can vary a set's figures to make it more interesting to his dancers, (5) it contains numerous tabulations (perhaps too many) for cross reference purposes, (6) it gives a short discourse on the history of hash square dancing and the origin of its terms, (7) and lastly, it offers a serious challenge to the caller to think on his feet in order to vary his figures to make them more interesting to his dancers.

Any of the above values will fully repay the caller for the relatively low price of the book. The beginner caller will find call material well within his capabilities; but so will the "hot hash" expert; however this is not a book on how to learn to call.

Earlier it was suggested that the book had some "shortcomings". It would be hardly fair to the prospective purchaser to pass over them, although they can easily be taken in stride, being more annoying than

serious in nature. Among the shortcomings noted were: (1) poor sequence in text presentation; for example, Chapter 1 properly belongs in the Appendix, as it is largely a tabulation of terms, and a glossary of definitions, and is not directly related to the presentation of the principles expounded for "Instant Hash" calling. (It is recommended that this chapter be skipped in reading the book, (2) the text does not always appear to progress from the known to the unknown, (3) in earlier chapters terms are employed which are not explained until many pages later (although in each case the reference is given) - this tends to chop up the reading and interfere with continuity of thought. (4) in their enthusiasm, the authors get carried away with words on some items, while in other cases only cryptic explanations are given, (5) in an attempt to be "scientific", technical terminology is applied in such a manner that to really understand the book one must learn a new vocabulary. (e.g., "Horizontal Shift", "X Boxes", "Relative Box", etc.)

In summary, the book is completely unlike any other this reviewer has in his library, and is considered a valuable addition to this library. Its true merits to be derived only by several careful readings, but they are worth the effort. Excellent drill material is given in a well-graded sequence. Although the thesis that variety in figures can be achieved by varying the method of getting into, and getting out of a figure, - and the use of equivalents is not unique, the presentation is logical and well illustrated. The authors made a sincere effort to place credit for material used where it belongs, and have included bibliographical references- a common oversight for modern writers.

In short, BUY IT - it belongs on your desk where it can be used!!

B.B. WILDER

ROUND DANCE MANUAL by Frank Hamilton, published by Sets In Order, 462 N. Robertson Blvd. Los Algeles 48, California.

This manual says that it is for "Callers, Teachers, Club Committees, Dancers". It is all of that and a little bit more. Hamilton was too modest; he should have included square dancers as well. Perhaps he meant to do so with the overall term "dancers".

Everyone who has been in the profession very long knows exactly my own personal opinion of "Round Dances" Some of these people are going to question my reviewing the book on just those grounds. On the other hand, if I can find something worthwhile in the book how much more will a devotee of round dances find?

I wish every square dance caller in the country owned this book - and read it from cover to cover too. All one has to do is to substitute "square dance" for "round dance" and you're in business. For many of the same problems exist in each media. With this substitution of terms in mind, I found the Chapters on Leadership, Selection of Rounds, Programming, The Master of Ceremonies and Business Side of R/D Teaching of especial interest, and crammed full of valuable information.

The last page of the book (p131) deserves to be indelibly impressed into the mind of every square dance caller and folk dance teacher, and recreation specialist in the country. Here it is:

A Code of Ethics for R/D Teachers

A R/D Teacher Shall

(1) Conduct himself as a gentleman at all dance functions - and at ALL times.

(2) Maintain an impeccable reputation for personal and professional sincerity and integrity.

(3) Abstain completely from the use of narcotics and refrain from the use of intoxicating liquors before or during a dance function.

(4) Keep all scheduled engagements.

(5) Strive for the maximum enjoyment of each function by all those in attendance.

(6) Discourage cliques or factions that tend to impair the fellowship and fun of dancing.

(7) See that proper and suitable decorum are observed at all dance functions.

(8) Promote good fellowship among dancers, callers and teachers.

(9) Give every possible assistance to novice teachers.

(10) Adhere to the accepted and standardized terminology and practices of R/Dancing.

(11) Cooperate with other teachers and callers in the free exchange of material and helpful ideas.

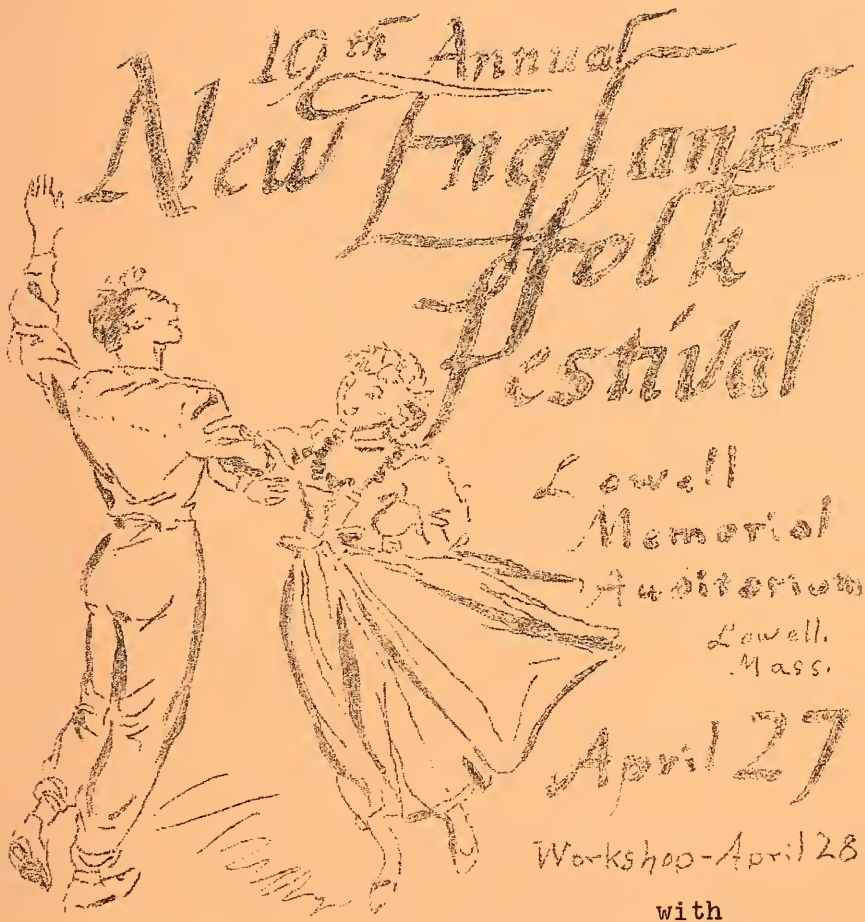
(12) Maintain a friendly and professional attitude toward other teachers and callers.

(13) Do everything possible to promote the sound development of Square and Round Dancing for all.

Brother! You can say all that again!

I know Frank Hamilton; have taught at the same square dance camp with him, and know that he lives up to these words of advice.

Ralph Page



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Write to Mary Ann Herman
Pioneer Camps, Bridgton, Me.
for more information.

Square Dance Reunion

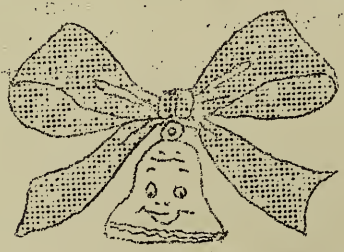
More than 400 square dance friends of Ralph Page gathered at the Boston Y.W.C.A. February 5th, 1963 to honor his 20 years of leading the Tuesday night square dances. Twenty years is a long time for a square dance series to continue with the same leader each week but it has been done here ever since February 2, 1943 when Ralph began his series, at first on a 4-week trial basis. Ralph cautions us that that isn't quite true because he is away much of the time during the summer months, at least since 1950, teaching at various dance camps all over the country and Canada, and there was a 2-month trip to Japan in 1956, and two nights lost because he was on jury duty. Well, all that is correct but just the same Ralph, may we continue to think of the YWCA Tuesday night square dances as your dances?

It was a real reunion. We visited with people whom we have not seen for at least 10 years, and danced with others who were there for the first time in a dozen years. "Do you remember when...?" became an opening gambit to hearty chuckles as people "remembered". It would have been nice to have had a small tape recorder in one's pocket!

Dance fare was along the lines of the dances we used to love so well when this series began. Hayden Swett shooed Ralph off the stage several times and called other callers up to take over the mike, including Bob Bennett, Bob Treyz, Arthur Tufts and Bill

Tolman. Incidently, Hayden has played bass for Ralph at these parties for the last 12 years. Augmenting Cy Kano, piano, Ed Koenig, violin, and Hayden Swett, bass, were Walter Lob, Arthur Quinlan, Dick Best, violins, Beth Best, Bob McQuillen and Dave Fuller, accordions, John Ward and Jack O'Connor, banjos, and Marianne Taylor, piano. (And we hope we haven't forgotten anyone). Walter Lob was the violinist on opening night in 1943. Bob McQuillen drove all the way down from his home in Dublin, N.H. to help out.

During the evening Ralph was called to the stage and presented with: an 8mm Kalimar movie camera complete with TV Zoom, 2 rolls of color film and a Sylvania Sun Gun. These gifts were from all of the present and former members of the Tuesday night group. From the Y.W.C.A. a life honorary membership, a crystal ashtray, hand-painted wall panel depicting a dancing couple, a book containing the names of all those attending the party, a scroll honoring the occasion, and a set of 7 hand-painted cards that were part of the decoration showing Ralph in a variety of hats and costumes. From Herb Warren, a 5-pound box of chocolates; a box of cigars from Ed & Joyce Koenig. After purchasing the camera and equipment there was found to be the sum of $81.00 left over and this was added to the presents with stipulation that it be used for an easy chair! From Michael and Mary Ann Herman a book and and a linen wall panel.



Refreshments served during the intermission proved ample and substantial, and a huge cake from Maggi Klinteburg was cut by Ralph and late-stayers-to-the-party shared some of it before it left for New Hampshire.

It was an evening long to be remembered by all those present and of course by Ralph for as long as he lives. It took weeks of planning and preparation and to all those who did just that we offer a deep bow of appreciation. So many times during the evening we heard "How nice to do this sort of thing." "It could not happen to a nicer guy." "Wouldn't have missed it for the world." and perhaps what was in all of our minds "I believe in doing this kind of thing for a person while he is alive and can appreciate it." And that is a good place to stop. Thanks, Ralph, for all of the happy hours you've given us at the Y.W.C.A.

(First initials: L.E.M. & A)

From C.D.S. Newsletter: Hervey Gardner and Louise Winston report a very successgul season at the Boston Center for Adult Education classes, which were set up to train the beginner in the fundementals of English Country and American Square dancing..... Remember the dates of June 28 - July 1. That's when we're going to have Pinewoods Weekend.... Why not come to one of the regular Square Dance Drop-in Evenings? They are held every Thursday, starting at 8 p.m. at Stebbins Hall, 3 Joy St. Boston, Mass.

xoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxoxo

SQUARE DANCING IS MORE THAN FUN

In schools it lends itself to a better understanding of social and democratic skills

by FRANCES KIELY

A closely integrated functional school program cannot ignore the need for recreation to be woven into the general pattern - and unless the strands are carefully guided, we find ill-balance, and lack of harmony in that pattern . . . and our chances of developing a wholesome school community are considerably lessened.

Teachers in small town country schools are ever on the alert for entrance to new channels of interest, because oftentimes there are too few pupils in any one age category to offer much in the way of competitive sports and, of course, facilities for conducting a satisfactory indoor program are generally inadequate. Square dancing can well be recognized as a valuable tool in this field because of its relationship to many of the "solid" subjects in the daily curriculum -- social studies, guidance, music, art, English and school citizenship.

Four years ago I started teaching a few simple square dances to the children in the sixth, seventh

and eighth grades of the Fairlee School. I had an enrollment of under twenty, so I was able to do considerable individual follow-up analysis, and to check the accomplishments as new goals were reached. From the first, the children "took to" square dancing. Here was plenty of action to furnish an outlet for their youthful exuberance - and such fun!

We used records with combined music and calls; records furnishing only the music, the changes to be interpreted from an accompanying handbook; and the instructional records, from which the children first heard the explanation of the dance timed so that they might walk out the changes, with sufficient time to think them out, and then swing into the dance with the same instructor calling the changes.

My English classes, which had done much work in book review study, and book reporting, found record-analysis a new and interesting experience. They requested that I allow them to prepare comment cards with "findings" based upon their own experience. I found some interesting material on those cards and forwarded some of the most original to the author of the records, who very generously wrote to the members of the upper grades expressing his interest, and encouraging further correspondence. This became a fine source of motivation for a real vital project in letter writing, which continues to be a pleasant experience for all concerned.

It was challenging to observe gradual growth in the ability of the children to evaluate their own accomplishment . . . . they were well aware of their problems and needs, while appreciative of new skills mastered. There was a definite and steady development of

social grace and poise, and much interest was evidenced in necessary phases of etiquette. . . an interest which could be fulfilled, as our town library could furnish us with such books as "Tips for Teens", "Smarter and Smoother", and "Your Manners Are Showing," all presented in the free and easy language of our day.

Our boys do not leave their girls in the middle of the floor when the dance is finished. We have no gangling adolescents. We hear very little silly chatter having to do with "boy loves girl". Here, I observe a boy slow to work his way into school society already in; and, there, a self-conscious girl showing more general confidence.

Last year the teacher of our first and second grades became interested in the program, and the upper grade children volunteered to help teach the "small fry". This became a popular and valuable activity which employed our yound folk many stormy and cold recess periods and noon hours. A strong bond developed between our "little folk" and our "big folk", which resulted in fine cooperation and spirit on the playground, aware interest in the progress of individuals, and pretty definite elimination of age barriers.

We have top support from our music and art supervisor, who does much rhythm work with all ages of children, which results in fine, natural interpretation of the music, and better than ordinary coordination. Early in the year the upper grade children learned to develop stencils from subjects, which they had actually sketched from nature, and early in the spring they were given the assignment to design an ap-

propriate square dance illustration, which would adapt to a stencil. The class voted for the design produced by a seventh grade boy to be the most appropriate, and the class used that design to create borders and stenciled them in oils on square dance skirts and scarves for the members of the primary team, which made its de but at the Closing Exercises of the School in June. Af ter school closed for the summer vacation the older children met at the school building, under teacher-supervision, to stencil and make identically designed cos tumes for their own demonstration - a team elected by the student body.

We had an extremely varied and worthwhile summer experience demonstrating and teaching in summer camps and hotels in this locality. Our team appeared at Lake Fairlee Club for the second season, at Camp Wyoda, Bon nie Oaks Inn, Camp Wynona, Lake More Inn, Camp Quinebeck and Rutledge Inn. Our primary team accompanied us to Lake Fairlee Club and Camp Wyoda. At the camps and hotels the teams first demonstrated, then broke down and invited campers and guests to "fill in" to create two sets, and from that point the number of sets was increased until in many cases the floor was filled - with always an experienced dancer to patrol each set.

We were always priviledged to explain our school program, and the children received exposure in the social field, in participating in discussions, and in assuming their places in new situations. Everywhere we found vigorous interest, challenging questions, friend ly participation in whatever program we had set up, and we were always royally entertained. Upon our return to school, the children reviewed the summer program - which had developed quite unexpectedly, and by accident - by expressing pleasure to have shared with others something which they enjoy, satisfaction to

have met so many grand people of all ages, and gratitude that there was a bond strong enough to "hold" during vacation days. Of course, those elements meant much to me, too, but still greater was my satisfaction in knowing that the youngsters were at ease, and eager to gain new experience, and I have been thrilled to watch greater freedom, and easier ability to express themselves in new situations.

Of course, we have not even scratched the surface of the possibilities which the facility holds, but we have learned that square dancing provides exercise through pleasure, and lends itself easily to the promotion of a better understanding of social and democratic skills. One of my eighth grade boys pointed out to members of a P.T.A. organization only last week that improved ability to interpret and act in coordination will be an asset in the realm of athletics - I believe there is a specialist in a neighbor State working on that very thing; another eighth grade boy informed the members that teamwork is one of the greatest needs in community living, and that the quality is a "must" when a set is on the floor in action; a third boy spoke with real depth of feeling of the necessity of using well every agency which may help the maladjusted child to find his place in his own society and from that point branch into community living.

Each year it becomes more essential that our citizenry be composed of clear thinking, unprejudiced individuals, who are able to voice the results of their thinking while standing on their own feet, with their chin held high by the power of self respect. In order that this end may be successfully gained, our youth must have much direction and careful guidance, with every opportunity to work and play in a wholesome well supervised school society. Square dancing certainly

offers us teachers an effective means of developing in our boys and girls, during their formative years, the personal qualities of their natures that will enable them to stand on sound footing with their fellow beings through life.

(Editor's Note: Ten years ago we published this excellent article by Mrs. Kiely in the NORTHERN JUNKET. We believe that it is worth repeating, especially since we have a much larger circulation now than in 1953.

Columbus Folk Dancers presented a Hungarian Weekend with Andor Czompo, March 23 & 24 at Gladden Community House.. Many old favorites, and new dances as well were on the program.

Plans are under way for the 16th annual "Festival of the Great Southwest", to be held on April 5th and 6th in Phoenix, Arizona. Sponsored by the Valley of the City of Phoenix, Arizona, Parks & Recreation Department, events will be held both days for an anticipated crowd of 3 to 4 thousand people.

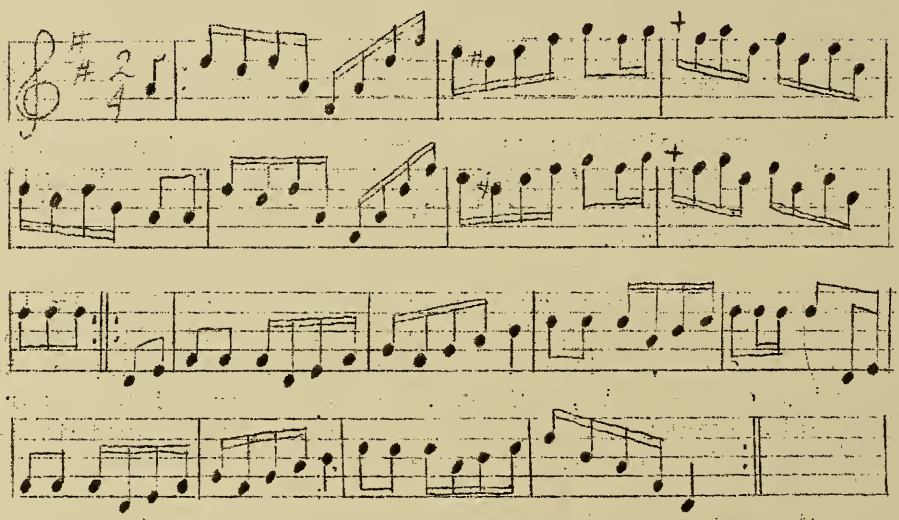
Write to Harold Harton, 224 Poyntz Ave. Willowdale, Ontario, for his folder on How to learn to square dance by records.

On June 8th, 1963, the Fort Walton Beach (Florida) Square Dance Clubs are sponsoring their Fourth Annual Billy Bowlegs Square Dance Festival in conjunction with the annual festivities of Fort Walton Beach. For more information write to Frank Dunnigan, 367 Washington Avenue, Valparaiso, Florida.

SQUARE DANCE

DREAM QUADRILLE (Ted Sannella)

Suggested music:ASHUELOT HORNPIPE



Head couples promenade, go halfway round
Side two couples half right and left
Head two ladies chain to the right (don't return)
Side two couples promenade halfway round
Head two couples half right and left
Ladies grand chain (halfway).
Do si do your corners
Swing your partners
Promenade your corner.

Side two couples promenade halfway round
Head two couples half right and left
Side two ladies chain to the right (don't return)
Head two couples promenade halfway round
Side two couples half right and left

Ladies grand chain (halfway).
Do si do your corners
Swing your partners
Promenade your corner.

At this point every gent will be home with his original partner, standing across the set from him. There are several ways to get partners home from this position, one of which is to repeat entire dance above. Ted likes to get partners home this way:

All four gents right hand star
Turn the opposite by the left
Gents star again, back to partners with
A left hand round
Gents star once more, go 3/4 round
Turn the right hand lady with a ledt hand around
Right hand to the next (original partner) for a
Grand right and left
Meet your partner at home and swing.

The 21st annual June weekend of the Boston Country Dance Society will be held June 28-July 1, at Pinewood Camp, near Plymouth, Mass. Classes in English country, sword, and morris dancing, and in American squares and contras. Beginners as well as expert dancers are welcome. Beginner classes will be held in some pavilions, while classes for the more experienced are going on in others. All groups get together for evening parties. The dance staff will feature Rod Linnell for squares & contras, while Louise Chapin, Bob Hider, Art Cornelius and Renald (Cajy) Cajolet will teach the English dances. Meals are served in the big open-air diningroom overlooking the lake, and sleeping quarters are in screened, electric-lighted cabins. Cost of the weekend is $25 (23.50 for C.D.S. members), from Friday supper through Monday breakfast. Registration blanks and further information may be obtained from the Country Dance Society, 3 Joy St. Boston 8, Mass.

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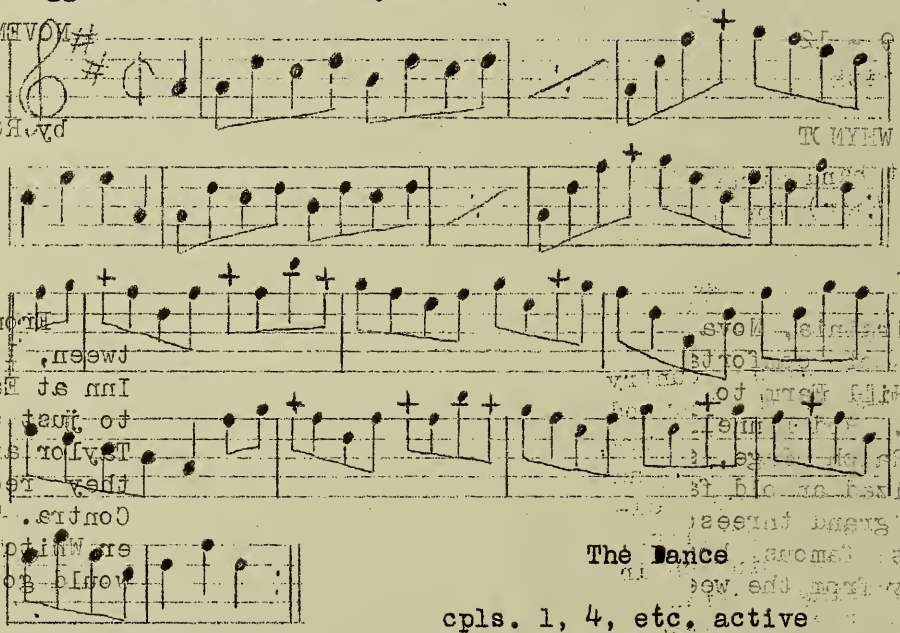
CONTRA DANCE

NONE SO PRETTY

Suggested music: "The Quarterdeck"



The Dance

cpls. 1, 4, etc. active
cross over before dance start:

Right hand star with next below
Left hand star back to place
Down the outside below 2 copls.
Up the center with partner and cast off one couple
Turn the one below by the left hand around
Turn the one above by the right hand around
Right and left four with the couple above

FOLK DANCE

HASAMISU

Suggested music: United Arts 45 RPM 234 "Never on Sunday"

This dance was set to this record by Bob Wischnick. The dance itself is Greek as done by the Greep people in the Buffalo, N.Y. area. It was introduced at the Oglebay and Pittsburgh camps by Art Schrader and has now become popular all over the country. There are other records with vocals in Greek available for the same dance. The directions here are from "The Pioneer Press", a daily publication of Maine Folk Dance Camp, and the dance was taught there by Mary Ann Herman. Circle formation hands joined.

Part 1. "Misirlou Step": Step on right foot. Pause. Point left toe forward, pause, take 3 steps moving sidewards to right by placing left behind right, right to the R side, L in front of R, Without dropping hands face left, walk forward 3 steps, R,L,R (Note that you "swoosh" the right foot forward to get into this part of the dance). Now, walk backward 3 steps, L,R,L, Repeat part 1.

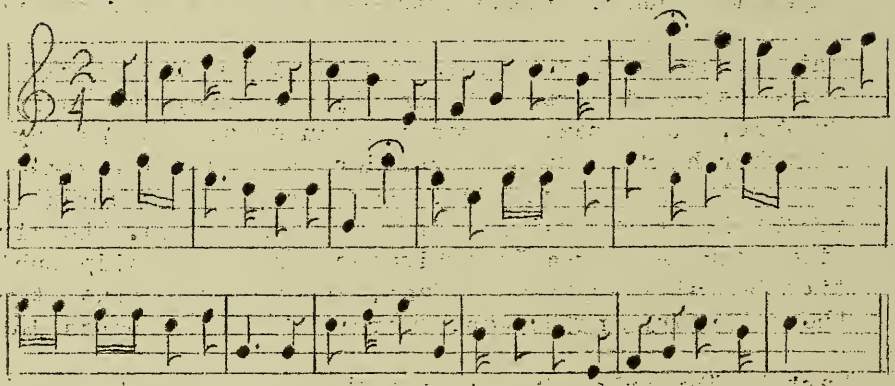
Part 2. "Misirlou step with reverse". Dance Part 1 to "Swoosh". Here, swoosh R foot over L and take 3 walking steps L (clockwise) R,L,R. Swoosh L foot over R and walk 3 steps counterclockwise, L,R,L. Swoosh R foot over L and walk 3 steps clockwise, R,L,R. Now walk backwards 3 steps, L,R,L. Repeat all of part 2.

Part 3. "Misirlou step with a criss cross: Dance part 1 to "swoosh". Here you step or cross R foot over L, put full weight on it, cross L foot over R, put full weight on it. Swoosh R foot over L and walk L 3 steps, R,L,R, then back up 3 steps, L,R,L. Repeat part 3.
Dance each part twice, then repeat from beginning. When group knows the dance you may do the 1st round without holding hands. Snap fingers instead.

FOLK SONG

PETER EMERLY

Usually sung to the Irish tune "The Maid of Timahoe".



My name is Peter Emerly, as you may understand;
I belong upon Prince Edward's Island, near by yhe ocean strand;
In eighteen hundred and eighty when flowers were in brilliant hue,
I left my native country, my fortune to pursue.

I landed in New Brunswick, in that lumbering country,
I hired to work in the lumbering woods on the Southwest Miramichi;
I hired to work in the lumbering woods, where they cut the spruce logs down;
When unloading two sleds from the yard, I received my deadly wound.

There is danger on the ocean, where the seas roll mountain high,
There is danger on the battlefield, where the angry bullets fly,
There is danger in the lumbering woods, and death lurks always there,

And I have fallen a victim unto its monstrous snare.

I know my fate seems very hard, since fortune is so severe;
For a victim's death is the worst can come to a man who has no mortal fear;
It will allay those awful hours and liberate me soon,
I'll sleep that long and peaceful sleep called slumbering in the tomb.

Here's adieu unto Prince Edward's Isle, that garden in the seas;
No more I'll roam its flowery bank, to enjoy a summer's breeze;
Or for to watch those gallant ships as they go sailing by,
With streamers flying in the wind, far above their canvas high.

"Peter Emerly" has been sung for years throughout all of the Northeast, including the Maritimes, to this fine old Irish folk-air of the come-all-ye type. Sometimes known as "Peter Emery" it reputedly is the work of the famous woods-poet, Lawrence Gorman, himself a native of Prince Edward Island.

The Cumberland County (Maine) Recreation Council announces its next "relaxed level" dance for March 9th at the Y.W.C.A. 87 Spring St. Portland, Maine, with Mal Hayden calling the changes.

Dick & Ricky Spencer call for the Seacoast Region Square Dance Association, March 1th in Dover, N.H. City Hall Auditorium.

Johnny Trafton calls for the Concord, N.H. Square Dance Group April 6th, at the Friendly Club Gym in Concord, N.H.

A Day At Folk Dance With Ralph Page

by MARY McKENNA

Those who attended Ralph Page's annual visit to Folk Dance House in New York City, Sunday, February 17, 1963, not only got a varied program of contras, lancers and squares, and a refreshing earful of New England twang, but a wonderful mixture of folk dances as well, because "request" folk dance numbers were interspersed between the squares and contras. This all request part of the program gave the dance sort of free rein since little or no instruction preceded them, but it also gave Mary Ann a chance to recede into the shadows, somewhat to mingle more leisurely than is possible during her teaching sessions.

Ralph's faithful followers turned out in record numbers. Many were people who have attended his New Hampshire dance camps or his contra sessions at Maine Folk Dance Camps, and realize that to fully appreciate him, you must see him in his own New England setting. All were drawn into the dance - even the extra women on the sidelines - for there is no room for wall flowers at Folk Dance House. A generally happy air prevailed throughout the day.

The group was honored to dance a square to one of Ralph's own musical creations. Mary Ann explained that this was only one of several tunes that he has composed, and that the famous Don Messer orchestra from Nova Scotia and Prince Edward Island hope to do more of them soon. He might publish a book of them, too.

The grand new dance floor the Hermans have had laid within recent weeks certainly must be what gave so much spring to the dancing.

All in all, this was one of the more memorable of the Sunday parties held at Folk Dance House in that the program was fast-paced, had variety, and brought together a number of friends who rarely meet except on such happy occasions, and gave Ralph an opportunity to present more intricate routines such as "Elegance and Simplicity" and the "Military Lancers". The program ran an hour and a half overtime and wound up with a handful of nimble-footed, energetic folk dancers whirling through several vigorous folk numbers. Thank you Ralph for a wonderful afternoon.

Fiddling De De Ryke wrotes: "I am seeking old time fiddlers as I am trying to preserve the art and skill of old-time fiddling. I have fiddled for twenty-five years. Do you know of any fiddlers who might like to correspond and/or exchange tape recordings of fiddling? Any assistance will be greatly appreciated." If interested write him at 3836 South 16th, Lincoln 2, Nebr.

ITS FUN TO HUNT

It is probably an old term but we didn't hear it until "Sis" Mary Ellen Williams of Dorchester, a Dorchester waitress mentioned it. We asked for two tea bags in a little pot of tea and she remarked, "O, a Galway Cup." And we picked up another term for buying things on installments. They call it the "Kathleen Mavorneen Plan" (It may be for years, and it may be forever.)

There's nothing in Nature more beautiful than one snowflake, but unfortunately they seldom come that way.

There was a young man from Vermont,
Went to Boston, to visit his aunt.
Though she'd rave and she'd rant,
He would call her his "ant",
For an aunt is an "ant" in Vermont.

Letter from Spokane, Wash. "In order to keep its dance program in line with the choice of the members, Do Si Do club conducted a "countdown poll" as to how many of the "Dance of the Month" selections the dancers would like taught during the season. The resulting vote for "four" out of a possible eight or nine bears out the Board's comment, "Figuratively speaking, Do Si Do keeps its feet on the ground! We try to hit a happy medium between the new and the old dances - between 'concentrating' on the new and 'relaxing' on the old." The results of the vote promises to be of benefit to both callers and dancers and indicate that the club, in its twenty-third year, continues to favor moderation. Candid comments too, added value to the questionaire, such as "we appreciate you playing the Hambo before supper!" And the heartwarming, "We love the club the way it is," from a member of nine years standing.

Thad Byrne

Two men worked better in an oldtime dory on the fishing banks than three, although there was more than enough work for three pair of hands.

A fishing boat on its way to the Banks is "logging". When the weather on the Banks is too rough to fish, the boat steams along with no net out. This procedure is called "jogging".

The Red Coach Grill in Hartford is the only public eating place we know that serves an apple soup.

The cheesecake with strawberries at Bookbinders Restaurant in Philadelphia, is one of the Nation's notable desserts.

Miss Laura Dalzell, Natick, Mass., sent us the following clipping taken from the Christian Science Monitor of 1/25/63

QUEEN VICTORIA IN THE HIGHLANDS

"Once settled in Aberdeenshire, Queen Victoria allowed full rein to her interest in everything pertaining to Highland life. She had always enjoyed dancing, and at Balmoral everybody was encouraged to take part in the reels and country dances that she herself loved to see performed. Even in England the habit persisted, and when balls were given at Windsor or in London, it was not only mazurkhas and gavottes that were seen, but Scottish dances, whose unfamiliar patterns must have been a source of constant anziety to the foreign diplomats." From Tatrats, by Christian Hesketh, copyright, 1961, by Christian Hesketh, G.P.Putnam's Sons, N. York.

Miss Dalzell adds: "Ive heard that Queen Victoria just loved to reel and country dance. Does this explain why her long reign was such a happy one, by chance? If Khrushvev, Mao and deGaulle, plus wives, plus J.F.K. & Jackie would jpin us for a week-end camp perhaps our world would be less whacky!"

From the files of the New Hampshire Sentenel, (Keene) N.H. 3/15/82

BRACING UP A SOCIETY BELLE

"The Washington correspondent of the Louisville Courier thus describes the course of grooming and diet nceessary to keep life in a society belle during "the season.

"The institution of Lent brings rest for the weary, swollen feet which last week danced day and night from Monday to Saturday. 'How does your daughter stand it?' I asked of a mother whom I met at the Bachelor's German last Friday night. She answered by telling me that the same women who took charge of her daughter when an

infant still had the care of her, and always waited until the young mistress returned from a ball; then they undressed her, gave her a sponge bath, rubbed her well, and after administering a cup of hot beef tea, tucked her in bed and left her to sleep until noonday, or longer, if she was so inclined. As soon as the young lady awoke she was fed with beef tea, or some food equally nourishing; in short, she was treated as she would be if seriously ill, and in that way she kept fresh for the afternoon dancing receptions, and the Germans at night. Nothing was expected of her but to enjoy herself and rest when she was tired, so she could continue to participate in the gayeties while the dancing season lasted."

From the same newspaper:
N.H.S. 5/10/83 Walpole:- Another grievance - our town hall is too old, hallowed by too many pleasant associations to be disgraced by such a dance as came off in it one night last week. It was advertised for the hours between nine o'clock p.m. and two o'clock a.m.; nobody seemed to know anything about it; but the posters announced that "Huntoon's Band" would be present, tickets 50 cts. If the attendants had confined their racket with in the walls of the hall, the disgrace had not been so deep, but when in the street, night was made hideous by yelling, howling, and abortive attempts at singing. Some one said they were not intoxicated, only a little full; if such singing is a specimen of their capacity for - song - we earnestly reccommend them to attend a cat concert and improve their style. Town officers are custodians of the town's property, and we hazard an opinion that there is not another town hall in the state that could be hired for a dance from 9 till 2 in the morning.

N.H.S. 5/23/83. Hinsdale:- In your last issue your Walpole correspondent "hazards the opinion that there is

not another town hall in the state that can be hired for a dance from nine o'clock till two in the morning". Let him come down here and he can see the best town hall in the state used for dances under church auspices and they don't even think of closing before four a.m. either. And it's all right, too! And it pays. And as to howling, yelling, and similar recreation we can beat Walpole all hollow - in fact we do not admit that Hinsdale can be beaten in anything.

N.H.S. 5/30/83. Chesterfield: We don't boast of the best town hall in the state, but G.A.R. or any other responsible party can hire it for dancing, "till broad daylight", if they so desire; but howling and yelling would need to be imported, as local talent doesn't furnish that kind of music.

OCCASIONAL NOTES

by EDWARD & JULIA YEOMANS

February, 1933

On Washington's Birthday the old city of Boston, saturated as it is with colonial history and bearing so many marks of those early associations, gives yearly, for ten years past, the most vivid and significant expression to that memorial.

Through the instrumentality of two organizations - "Community Service" and "The Woman's Municipal League" - the various nationalities resident in Boston send representatives to Symphony Hall on the afternoon of February 22, in the form of a group of singers -

men and women.

They come on the stage in their national costumes, each group to give its best expression in native songs which they have been working on for this occasion.

The Scots came first - in kilts - preceded by two prancing pipers, skirling and whining in that primitive and provocative way which stirs your pulses and would go a long way to enlist you in any lost cause of Covenanters, Prince Charlie, or other, provided the pipers went with it.

They sang, as did each group, songs which grew out of the history and geography of their country - songs not created by individuals so much as by forces working through individuals, who might be anonymous. It is such songs that make the foundation of music. They come out of the earth, the sea, the sun and the wind. Human beings are channels for the inorganic and inarticulate which thus finds speech, and Nature sings to herself.

The Germans sang, as only Germans can - and in their own idiom - and the Scandinavians with Viking sonority - the imprint of their rocks upon the music, and the stalwart Northern temper, and the love of home.

With the Ukranians came the Slavic idiom - Tartary and Asia revealing thelselves in rhythms and harmonies.

But it was the Armenians who went all the way back to the immemorial Orient, and standing there in a small compact group of dark men and women, might have been singing in the shadow of Turkish atrocities - for all the oppression and longing of centuries were in their two songs - "In the Moonlight" and "Romance".

The Finns sang a Boat Song and a song about birds, and the Poles sang about Winter and Spring.

And then the Ukranians came out and danced, You will understand that these people are simply citizens of Boston and environs, engaged in any occupations available, not in any least respect professional. This dancing is simply part of the life of Ukranians, wheth er they live in Russia or America. But it stirs a strange emotion in an American of early New England rootage, on Washington's Birthday, to see so vividly what his country is made up of. You are made particularly conscious of two things - one, the violence that is done to such expressions of beauty and joy by the routines of industrialism and the sordidness of view in a land containing such diverse elements.

This dancing, for costumes and perfection of technique, might as well have been staged by Bakst in "Prince Igor", or "Patrushka" - for it was every bit as professional. And yet, as I said, these people lived among us here and worked in stores and factories.

And then came the negroes - properly representing American indigenous music - the best we have to show as yet. The mixed chorus sang two modern negro songs, and then the men alone sang the real negro stuff - "My Lord What a Mornin'" and "My Lord's A-ridin' All the Time."

And the negroes got the first prize. It was characteristic of Mr. Surette, who gave the prizes, to say that the value was not in any prize, but in the experience of having devoted themselves to something so highly worth doing besides adding to the sum of beauty and happiness in a world so much needing these ingredients - now more than ever.

After allowing time to set chairs and stands for the orchestra, the stage filled up with all these groups at the back and an orchestra of young people in front, with the conductor, Russell Cook, a young man experienced in chorus and orchestra training.

It made a fine picture - all the nationalities

mixed there. And together with the organ, orchestra and audience who stood at the request of the conductor we sang the Netherlands song, "The Prayer of Thanksgiving" .."We gather together to ask the Lord's blessing." Symphony Hall, Boston, with its grand traditions never vibrated to any music more fervent than this.

But it seemed to me that though they did the Choral, "Awake", from the Meistersingers, "My soul, there is a country," by Bach, and "Let their Celestial Choirs all Unite," by Handel, the most dramatic chorus, because music and words seemed to match the desparate emergency of these days in 1933, was Gustav Holst's "Turn Back, O Man." These are the words of that song written by Clifford Bax. It is a song with an elemental rhythm to it and reminds you of General Smut's statement, made when the war started: "Mankind have again struck their tents and are on the march!"

It would seem as though all economic planning must, as one of its most important end products, have more and more affairs of this kind as the best and most beautiful outlet for emothio and as compensation for the price of life in the machine age.

Underneath the apparent standardizations and mechanizations are these amazing qualities ready to grow, if the sum of public interest will shine on them, as it does in Boston.

THANKS

To Holly Webster for cookbook. To Mr & Mrs Dean & Family for cookbooks. To Christine Ericson for dance programs and cookbook.

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Born: January 31st, to Mr & Mrs Carlos Ferrer, twin sons, Benjaman Andres and Victor Luis.

PAINLESS FOLKLORE

Repeat these tongue twisters aloud several times as fast as you can:

Forty frail frigates floated freely through 30 fathoms.

Slick slender slim saplings.

Double bubble gum bubbles double.

Seven shy soldiers salting salmon shoulder to shoulder.

Finally Finlay finished fixing 40 flowers.

Woesome wild wails woke wondering worful Willie.

Filbert flips fritters as fat Frank flies flags and flings fireworks.

Rough riotous roaring ranch raiders roughly raided Robert Ryan's Rocking R Riding Ranch.

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Over in Bolton, Mass., there is still standing the old Whitcomb house, built in 1680. It has a well close to the back door so occupants wouldn't have to risk being hit by Indian arrows while getting water.

The Hudson Valley community of Accord, N.Y., owes its name to a former assistant postmaster general whose humorous vein came to the surface every once in a while. Residents wanted a post office but could not agree on a name for the community. They met several times to discuss the situation but finally wrote to the Post Office Department that their meeting had ended in discord. A letter came back from Washington, "In view of your problem," it said, "we have decided to call your town Accord." And so it is named today.

Write for these: O'Byrne DeWitt Sons, 51 Warren St. Roxbury 19, Mass., for their latest catalog of Irish, Scottish & Canadian records.

To Mail Order Record Service, P.O. Box 7176, Phoenix 14, Arizona, for their latest list of records, some of which are on sale at most attractive prices.

Manny Greenhill announces a concert in Jordan Hall, Boston, Mass., March 30th, with Sonny Terry, Brownie McGhee & Lightin Hopkins featured attractions. Aoso coming to Jordan Hall March 14 & 15 Theodore Bikel.

Conny & Marianne Taylor announce a workshop March 30 of Hungarian Dances led by Andor Czompo, at the Browns & Nichols Gymnasium 2:00-5:00 - 8:00-11:00. Everybody welcome. Also they will have a party (No teaching) at the Cambridge YWCA, April 20 which will be FREE to all "card carrying members of NEFFA". Join NOW. Send $1.00 to Paul Moss, 2 Arletta Ave. Worcester 2, Mass. NEFFA needs your held - and folk dancers need NEFFA.

NORTHERN JUNKET
Vol. 7 No. 10
Two dollars and a half per 12 issues
Single copies @ 25¢ each

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